

for thirty years, the well-known "Mermaid Series,"
 was being
 introduced by the Zola translations, so far
 as they then
 were in wide demand. This surprised
 Ernest Vizetelly,
 anticipations had been so different. But he
 yielded
 and even began to think that there
 was at last
 prospect of English people dropping the
 hypocrisy
 had clung to them so long and looking
 unpleasant
 in the face.
 returned to Paris, where he remained till 1887,
 when
 reasons induced him to take up his residence
 in
 ' He had married some years previously, and
 his wife was French he particularly desired that
 his
 should retain his nationality. Moreover, he now
 took office of a great deal of work from his father,
 who
 projecting various reprints of French eighteenth-
 century
 , as well as expensive and sumptuous editions of "
 The
 Decameron," "The Decameron," and the works
 of Rabelais.
 Some thousands of pounds were spent on those
 under-
 takings, but only the first-named eventually saw
 the light.²
 In London, Ernest Vizetelly became one
 of the
 readers and editors of his father's firm; but for
 one reason
 or another he still had little to do with the Zola
 translations.
His father contemplating a new edition of the
 Gramont
 Memoirs, he revised the translation alleged to
 have been
 edited by Sir "Walter Scott, and corrected

some scores of

¹ "Vizetelly & Co. published the first fifteen volumes of this series, which on the firm going into liquidation was acquired by Mr. Fisher Unwin.

^a The edition in five volumes •with the Freudenberg and Duncker plates, is as that of the "Society of English Bibliophiles," but really issued by Vizetelly & Co. after they had gone into liquidation. Professor Saintsbury wrote for this edition an essay on the French work; but the actual translation of the tales was made "by Mr. J. S. Chartres, and the present •writer supplied the annotation, the memoir of Queen Margaret, etc.